



FAMOUS
MONSTERS
#54
MARCH

FAMOUS MONSTERS OF FILMLAND

NEW!
EXCLU-
SIVE
PREVIEW
OF
THE
LATEST
HORROR
MOVIES

NEW!
FANTASTIC
BEASTS RAGE
AND ROAR
IN THE
PREHISTORIC
STORY!

NEW!
INVASION OF
THE VAMPIRES!

NEW!
DRACULA 2000!

**The
British
Monster King
CHRISTOPHER
LEE**-talks about his
favorite fright films!



MONSTER CHRISTMAS PARTY

starts here and ends on
the last page. Join in, as
Big Franky, Betty Bebo
and the rest of the Gang-
rene Gang want YOU as
the Guest of HORROR!



Filmmonster News





"If cars take samops, why shouldn't wolves take dogsops?" Len Cheney Jr. told us. And also told us to watch for raw & terrifying performances from him in 1989.

shivers, shokes & sci-fi earthquakes seen for the screen in '69

IT had to happen!

A picture to make ROSEMARY'S BABY look like Baby Ruth! That's the hair-raising prospect we're promised when they film DANCE, MEPHISTO!

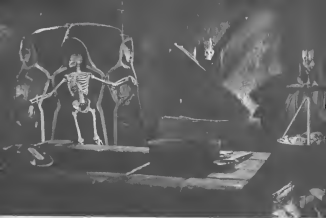
Poe wrote it—will you be able to take it when Vincent Price brings it to the screen? THE OBLONG BOX. If you've never read the story, let us give you one short quotation from it so you'll know what you have in store. The narrator says: "I said something about the 'peculiar shape of that box'. . . and the manner in which Wyatt (Price) received this harmless pleasantry convinced me at once that he was mad. At first he stared at me as if he found it impossible to comprehend the witicism of my remark; but as its point seemed slowly to make its way into his brain, his eyes, in the same proportion, seemed protruding from their sockets. Then he grew very red—then hide-

ously pale—then, as if highly amused . . . he began a loud & bolsterous laugh which, to my astonishment, he kept up, with gradually increasing vigor, for 10 minutes or more. In conclusion, he fell flat & heavily upon the deck. When I ran to uplift him, to all appearance *has* was *dead*."

Are you afraid of THE DARK? You've good reason to be, for Boris Karloff will be in it!

lovecraftian horror

DUNWICH! Hamlet of horror in Miskatonic, territory of terror. Lovecraft wrote: "Outsiders visit Dunwich as seldom as possible, and since a certain season of horror all the signboards pointing toward it have been taken down. Two centuries ago, when talk of witch-blood, Satan worship and strange forest presences was not laughed at, it was the custom to give reasons for avoiding the locality. In our sensible age . . . people shun it without knowing exactly why." And when inhabitant WYBUR Whateley dies under incredibly terrifying



First Look Inside THE FEAR CHAMBER of BORIS KARLOFF. Note upside down cross, reminiscent of his classic BLACK CAT.

circumstances and it is discovered that his disintegrated body bore neither skull nor skeleton, it is only the prolog to the actual Dunwich horror! Ray (MR. SARDONICUS) Russell has adapted DUNWICH for the screen.

trick (effect) or treat!

The sci-fi cycle is soaring in again!

Hammer Films announces MOON ZERO TWO, a 4th in the always-excellent QUATERMASS series and, of course, FRANKENSTEIN MUST BE DESTROYED!

In the Big Time science fiction (Class of Nineteen Sixty-**APE** and blockbuster "3001") it'll be all aboard for PLANET OF THE APES REVISITED and Robert Heinlein's grek-buster, STRANGER IN A STRANGE LAND.

Perhaps even a stranger land is that of the New Dark Ages at the end of the 20th Century, after the first Atomic Deluge, as

foreseen in the Hugo-winning novel, A CANTICLE FOR LEIBOWITZ. Harlan Ellison just phoned FM from MGM with the exciting news that the book has been bought and there is a good possibility he will write the screenplay! Ray Bradbury himself had praise for the novel, and speaking of Bradbury:

TIMERUN, adapted from Ray "Fox in the Forest" by Wm. (LOGAN'S RUN) Nolan, is progressing nicely toward the production stage. THE ILLUSTRATED MAN (Rod Steliger & Clare Bloom) is expected to set the stage in early '68 for the Big Ones, and with plans for pix like Frederik Pohl's TUNNEL UNDER THE WORLD and GRAVY PLANET . . . another BARBARELLA . . . Universal's MIGHTY COLOSSUS . . . Geo. Pal's LAST REVOLUTION...Greg Peck MAROONED on the moon . . . and BUCK ROGERS IN THE 25th CENTURY, you just know that they've got to go with Bradbury's MARTIAN CHRONICLES.



If that Cyclops drops that stone, the *Space Family Robinson* will really be stoned out of their minds!



Rare rare shot of John Carradine not playing DRACULA in a movie but on the stage! However, you'll be seeing him in films of fear in this New Year.

AND THERE CAN BE NO MORE LONG-AWAITED, LOUDLY GREETED, SIGNIFICANT, IMPORTANT & EXCITING ANNOUNCEMENT THAN THAT "SLAN", THE WORLD-FAMOUS SCIENCE FICTION CLASSIC OF THE MAN-AFTER-MAN, HAS ADVANCED TO THE STAGE OF SCREEN TREATMENT WITH TALK OF STEVE McQUEEN & MICHAEL RENNIE IN CASTING! All hail, A. E. "Slan" Vogt!

Hail, too, to Heinlein for options on his DOOR INTO SUMMER and PUPPET MASTERS. A salute to Theo. Sturgeon for the forthcoming film from his startling MORE THAN HUMAN.

From THINGS TO COME to THE BLUE PLANET, ICE STATION ZEBRA (world peril tomorrow) to SHOES OF THE FISHERMAN (world peril in 1980) . . . thru SKULLDUGGERY and THE DESTROYER, CAPT. NEMO & THE FLOATING CITY, THE INCREDIBLE INVASION and a dozen more, it looks like the Big Score at the Bucks Office for sci-f. Hey, CHARLY!

fantascience film festival

For the 6th year, Trieste was the site of the International Festival of imagi-movies, and we have that exclusive story from our Italian correspondent, Luigi Cossì:

Karloff was King at the Festival! His BLACK CAT and BRIDE OF FRANKENSTEIN were revived and one of his many new ones, THE SORCERERS, pleased the international audience. The Festival jury awarded BORIS KARLOFF a special

prize covering his entire career as a master actor for "his talents, pathos & poetic presence have been one of the most important parts of the cinema of fantasy & imagination."

The fantastic feast at the Festival included:

EBIRAH, HORROR OF THE DEEP, a giant lobster haunting the sea around a weird island where the evil men of Red Bamboo operate a world-endangering atomic plant. Godzilla & Mothra co-star.

THE ANDROMEDA NEBULA (Russian)—the equivalent in spectacle of SPACE ODYSSEY! A spaceship from Earth lands on an iron star haunted by evil smoke beings from another galaxy! Also from the USSR, a robot comedy worthy of Asimov, ITS NAME WAS ROBERT.

Women rule in ISABELL, A DREAM (Italian) and, in a dream sequence, hunt Frankenstein, the Mummy and Dracula in a woad.

From France: DON'T JOKE WITH MARTIANS, a funny flying saucer fantasy.

From Poland: UPRIOR—which is their word for vampire.

flash! flash!

The acclaimed s.f. novel LAST STARSHIP FROM EARTH, just published mid-'88, has been grabbed for filming.

And, we regret to inform you; as Fritz Lang (her director) has informed us; Gerda Mearns—THE WOMAN IN THE MOON—at 68 is dead.

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"DEAR MR. LEE"

**His Majesty the British
King of Monsters replies...**

It took a lot longer to make up
for the role than to make up
with the girl Chris as Khari.





An original interpretation of Dracula. Lee has never seen Lugosi's version! (From Hammer's **HORROR OF DRACULA**, 1958.)



Lee puts his best foot forward as, with the magnified strength of a mummy, he makes a mishmash of the wire mesh in *THE MUMMY*, 1959 Universal release.

1-Q. Did you ever have your acting on producers in your monster portrayals that is, did you study former Frankenstein monsters, vampires & mummies, or did you decide on your own methods of acting?

A. I have never based my performance on those of other actors, and have not seen Lugosi's *DRACULA* or Karloff's *MUMMY*. I did see the latter's *FRANKENSTEIN* but could not re-produce it even if I had wanted to, as the copyright was strictly reserved. All my professional portrayals were out of my own mind.

2-Q. What are your favorite supernatural tales?

A. My favorite supernatural tales are those by Poe, Arthur Machen, Ambrose Bierce, Algernon Blackwood, H.P. Lovecraft & Ray Bradbury.

3-Q. How would you define horror & terror?

A. I would define horror & terror as basically the same emotions.

4-Q. How long did it take to make up for your role in *THE MUMMY* and to put in the teeth for *DRACULA*?

A. It took over an hour and a half to make up for *THE MUMMY* and a few seconds to slip on the plastic teeth caps used in *DRACULA*.

5-Q. Since it seems that in most of your movies you never make it to the last reel, do you find it difficult doing so many different death scenes?

A. It is indeed increasingly difficult to portray death scenes in a very different way, as there are only so many forms of execution and most of them have been exhausted. I try to react as the character concerned would do, with regard to the situation and the surroundings, and to make each fresh

ending a completely new experience for the audience. And it is extremely difficult.

6-Q. Is there any great actor of the past or present whom you especially admire? Why?

A. There are so many actors both past & present that I admire that it is very difficult to pick out any particular one. I suppose that the names that come most frequently to mind are Conrad Veidt, Lon Chaney, Errol Fanning, Bette & Chaplin. All of them had a great personal magnetism, they were all great artists, with grandeur, stature, presence and a complete mastery of their craft. Of the moderns, I most admire actors like Fonda, Paul Newman and perhaps Brando, for the same reasons in a slightly diminished degree.

7-Q. How was the effect of the blood-red eyes obtained in *HORROR OF DRACULA*? Was a chemical irritant used?

A. The blood-red eye effect in *DRACULA* was obtained by the use of tinted contact lenses. A great irritant to the eyes because of the thickness of the lens.

8-Q. Did you use a stand-in during the fight sequence with Peter Cushing at the climax of *HORROR OF DRACULA*?

A. I did not use a stand-in during the fight sequence. I have hardly ever used a stand-in and never during a fight. Peter Cushing had a stand-in for the run along the table and the jump on to the curtain.

9-Q. Were you asked to star in *BRIDES OF DRACULA* (the sequel to *HORROR OF DRACULA*) and if so, why did you turn it down?

A. I was not asked to star in *THE BRIDES OF DRACULA* as the character did not appear at all in the film.



Lee also gives his rating of the son of Charley Sr., shown here in CBS/TV's *Roads 66* riot with Kerfuffle & Lorne also in the telecast.



Read the article and learn one horror star's opinion of another—namely, Bela Lugosi, here seen in scenes from *THE APE MAN*.

10—Q. When you are called upon to play the part of some character with a beard and long hair, must you have it grown or is this done by make-up?

A. It depends entirely which is the most convenient as to whether I grow a beard or have one stuck on. In *THE DEVIL-SHIP PIRATES* I grew my own beard as this saves trouble in application particularly during the hot weather. But there are times when the quick application of a wig or a mustache are far easier and less of an irritant. As in *THE GORGON*.

11—Q. Would it bother you too if you were actors to be labelled in the category of "horror actors"?

A. It does not bother me to be labelled as a horror actor although it is rather a nuisance. The great thing these days is to be remembered for some particular niche or angle which you can occupy without fear of interference from somebody else. The important thing is to make your mark

and to be remembered as an actor who is different from others and can play many differing roles.

12—Q. Do you prefer doing English films by Hammer to the others you do?

A. I have no preferences in English films. Whatever one that appeals to me most because of the story and the part is the one I like best at the time. Hammer has always scored in quality of production and all-around efficiency.

13—Q. What is your opinion of Lon Chaney Jr. & Bela Lugosi?

A. My opinion of Lon Chaney Jr. & Bela Lugosi is that they are both great artists for were in the case of the latter who always involved everything they have done with complete sincerity and belief and who give a great deal of thought to every role they have ever portrayed. The true test of an actor.

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DR. MR. JEKYLL & HYDE



**“They” have been
Horrifying & Haunting
Audiences since 1887!**

**the terrifying
transformation**

IT was the night of the 18th of May, 78 long years ago, in Boston playhouses (for motion pictures were not yet the world's best entertainment) were shocked & thrilled when, before their very eyes on stage, the great actor Richard Mansfield turned from man into monster. Mansfield later recorded

a vivid description of his thoughts & emotions on that memorable occasion. He wrote:

That night in the third act when, as Jekyll, I grasped the potion, swallowed it, writhed in the awful agony of transformation and rose pale & erect, the unsullied embodiment of Hyde—an age of apprehension ended and I suffered a lifetime in the silence in which the curtain fell. In another instant I realized that silence was a tribute of awe & terror, inspired by the reality of the scene, for then the cinema screen came a muffled roar which was the loudest sound I ever heard in my life, and I breathed again.



Henry Belcher as Hyde, of half a century ago.

Manfield continued to play Jekyll & Hyde off & on for 20 years, becoming as familiar in the eerie role to an earlier generation of horror fans as Bela Lugosi was to a later countryful of DRACULA addicts.

Countless dramatic versions of J&H have been presented thru the years, in opera houses, tent shows, airshows & the greatest legitimate theaters of the country. It has even been adapted

as a brief thrill-act for vaudeville.

On 12 Sept. 1887, Manfield staged it at the Madison Square Theater in NYC.

rival monsters

In St. Louis a producer named Oscar Dune wrote

his own version of *Jekyll & Hyde* and it frightened audiences for many seasons in towns large & small in central Missouri. Dars, with a keen eye for publicity, while toying the more backward and gullible portions of the state advertised that his Mr Hyde must be kept chained in a box, car on route & in the theater!

Mansfield's only real rival with the character was a German-American actor named Daniel Bandmann. A critic of the time gave the opinion that Mansfield's interpretation was "weird" Bandmann's grotesque.

In 1888, Mansfield's fame as the unwitting fiend had spread across the ocean and he was invited to England to enact his bloodcurdling role. Suddenly an announcement came from London that the rival Bandmann, would open in his own version a month earlier! Mansfield, distressed by the idea that Bandmann might appear first as *Jekyll & Hyde* and steal his thunder, rushed to London in order to prevent Bandmann from becoming the Bodman first.

Mansfield rehearsed his cast nine & day in order to open on 4 Aug. 1888, 3 days before Bandmann. Suddenly, from an unexpected quarter, on July 25th a Howard Pook, actor-manager of several minor theaters, gave a dramatic version of the Stevenson story in an outlying district a scant 10 miles from London! Mansfield was horrified but the author, Stevenson himself, came to his rescue and declared only Mansfield's version was "the real McCoy".

Mansfield appeared on the 4th of August as scheduled and the critics were unanimous in their approval. "Weird", "sombre", "saturnine", "mythical" were among the spooky adjectives they applied to the play. On the plane of the fantastic & macabre, they wrote: "there has been nothing in the experience of living theatersgoers compared to it".

Two miles later Bandmann presented his unauthorized version. But it only proved that evil does not pay, for it flopped.

Mansfield continued to enact the role he had originated up to within a few months of his death in 1907.



Frederic March in 2 stages of the transformation. Note in picture at top that he is not yet so chequy as in bottom photo, where it is also noticeable that his teeth have lengthened.



captured on celluloid

In 1914, for the first time that we have record of, the famous horror story was recorded on film. It was a silent short made in the USA. Two years later the Danes made another version, short and, of course, still silent. A complete history of the *JEKYLL & HYDE* pictures appears at the end of this article so we won't list them all here. Suffice it to say that:

In 1920 it was simultaneously filmed in both Germany & America. The former version was called *DER JANUSKOPF* or *JANUS FACED*, meaning double-faced, as Janus was a mythical god of the Romans, who believed that he had a face on the back of his head as well as the front. The *Jekyll-Hyde* character in this production was played by Conrad Veidt, already Janus for his characterization as the sleepwalking kidnapper & killer in *THE CABINET OF DR. CALIGARI*, and a young actor from Transylvania who had previously frightened audiences in *THE NECK*.



"I am going to tell you my secret . . . so horrible that no one can share it with me and live."

LACE OF DEATH Oh, yes, his name was Bela Lugosi.

The American version starred "the great profile", the man who, when photographed from left or right, was incredibly handsome: John Barrymore. The fact that he was so good-looking made his transformation all the more terrifying when he assumed the personality of the vile Mr. Hyde. However, unlike Barrymore did employ a certain amount of make-up, building up his head to a bulging pyramid-like peak, darkening his skin & lengthening his fingers. He accomplished the major portion of the transformation from good self to bad by the power of his acting alone. By today's standards, when seen rerun on TV on a program like "Silents, Please!", the Barrymore performance sometimes strikes a note of humor in some viewers as he seems to hop about the screen like a frog on a hot tin skillet but his skill was sufficient unto the day to turn spectators of the 24s gray with fear & trembling.

the ghoulden statue

Then came the first talkie version and the performance that won a gleaming golden Oscar for Fredric March for his Academy Award role of 1932. Over 30 years before **THE 7 FACES OF DR. LAO**, March developed 7 distinct character types for his portrayal of the dual personality. These varied make ups were necessary in order to show the disintegration of the kindly Dr. Jekyll into the hideous incarnation of his evil inner self.

Hyde, when he first appeared in the 1932 version, was not fully developed to the ultimate of his bad side, as he slowly gained more freedom and descended deeper & deeper into an abandoned life of crime & wickedness, he changed visibly for the worse.

It took 3 hours to apply the make-up showing March at his worst.



Who can blame her for fainting—after seeing the horrible Mr. Hyde at the window!

Chapt. 1

"Can A Man, Dying of Thirst, Forget Water?"

Dr. Henry Jekyll (pronounced GEEK-ill) believes man's evil nature can be driven from his body by medical means. Absorption with his work keeps him from his fiancée, Mariel Carey (Rose Roberts), but she is ever in his thoughts.

Chapt. 2

The Amazing Theory

"London is so full of fog," Dr. Jekyll tells a scientific assembly, "that it has penetrated our brains, set boundaries for our vision. As men of science we should be curious & bold enough to peer beyond it into the murky wonders it conceals. My analysis of the human psyche leads me to believe that man is not truly one—but truly two." He astounds his listeners by declaring his belief that the day

may not be far distant when chemical separation of 2 selves will be possible—and evil will vanish.

Chapt. 3

The Prisoner in the Body

The great experiment!

Looking his laboratory down, Dr. Jekyll excitedly creates the solution to free him from evil. His mixture bubbles, fumes, smokes, changes colors, goes totally black and finally becomes transparent.

He drinks the elixir.

Chapt. 4

Released!

A mad montage of faces & places whirls thru his brain; a barrage of voices assaults his ears.

And he gazes in horror into a mirror to see reflected there the hideous, ugly, awful snarling face of his alter-ego, the man to become known as Mr. Hyde.



Hyde attacks his friend Lanyon. (He survived, was later seen in MARK OF THE VAMPIRE.)

Chapt. 5
Horror in the Night

Grabbing a cape & hat, this human monster scurries out into the dark streets of gaslit London, hunched of body, eyes watery & sunken & red-rimmed, teeth blackened & protruding, hair a bushy mat, fingernails long & claw-like on hands turned brown & hairy

A coarse, gross, brutish ~~monster~~ ^{creature}.
He seeks out Ivy Parson, ~~London~~ ^{London} ~~hospital~~ ^{hospital}, a
dance hall girl whom he had ~~met~~ ^{met} earlier

Chapt. 6
The Power of Evil

He is alarmed to find that a new ~~begin~~ ^{begin} the trans-
formations cannot be ~~continued~~ ^{continued} they now over-

power him without the drugs.

As Hyde, he haunts Dr. Hla, not knowing he is one & the same person, comes to him as Dr. Jekyll to tell of her nocturnal terror. Later Hyde confronts her with the knowledge of her confession.

Chapt. 7

"You Must Be the Devil"

Her eyes start from her head when Hyde tells her what he knows. "Impossible!" she cries. "I was alone with the doctor!" Hyde laughs. "I am going to tell you my secret!" he growls. "a secret so great that those who know it cannot share it with me . . . and live." Afterwards he strangles her.

Chapt. 8

Marital Murder

Tortured by his secret, Dr. Jekyll goes to his father to break his engagement. The horrible Hyde personality overwhelms him, and when Marjorie shrieks in terror and her father rushes to her rescue, Jekyll kills the old man with a cane, then flees.

Chapt. 9

Unholy Suspicion

Jekyll's best friend, Dr. Lanyon (Holmes Herbert), has begun to suspect something wrong and now confronts Jekyll in his study. His dread surmise is confirmed before his very eyes. But Mr. Hyde drinks the antidote and is once again Dr. Jekyll by the time the police arrive.

Chapt. 10

The End of Evil

A spasm seizes Jekyll. His face contorts, changes, he is once again the horrible Hyde. He grabs a knife and springs at Lanyon—when a pistol shot rings out. The bullet finds its mark . . . and kills two men at once.

In death the good side asserts itself and the body becomes that of Dr. Jekyll, who dreamed to begeth all mankind, only to have it turn into a nightmare. But the road to progress & perfection is paved with many, brave lives.

hidden Hyde facts

The author, Robert Louis Stevenson, literally dreamed the story. His wife described the occasion: "In the small hours of one morning I was awakened by cries of horror from Louis. Thinking he had a nightmare I awakened him. He said angrily, 'Why did you wake me up?' 'I was dreaming a bogus tale.' After his dream, he wrote the story at red heat just as it had come to him in his sleep.

A nephew of the author, also named R. L. Stevenson, played a small supporting role in the picture.

Fredric March appeared in 110 scenes as Jekyll, 108 as Hyde. He delivered 216 speeches as Jekyll to 81 as Hyde but the latter were more difficult in proportion since he had to disguise his voice.



Spencer Tracy is the psychological horror version of 1941 done by MGM.

Hyde menaces Wilton Hinkins in 1932 edition.





Louis Hayward stars in the 1951 SON OF DR. Jekyll



THE MANY FACES OF JEKYLL & HYDE

- 1485—Xmas Book first on sale in London. By mid-1886 over 40,000 copies sold in England!
- 1487—May 8, Play opened in the Boston Museum. Took only by storm! Richard Mansfield starred
- 1488—German American actor Daniel E. Handmann presented version similar to Mansfield's in New York. Production received with great favor
- 1899—Greatest hit of his career scored by young Henry Brundage Irving in London play version written by J. Comyns Carr
- 1904—Silent short by Selig. First known film adaptation
- 1904—Danish silent short
- 1912—Thanhouser version with Harry Benham & James Cruze. (See *PM* p.25, Oct. '33.)
- 1913—Universal version with King Baggott & Jane Gail
- 1915—English First feature in Kinecolor
- 1915—HORRIBLE HYDE (take-off). Lubin production with Joseph T. Sawyer
- 1915—MISS JEKYLL & MADAME HYDE (take-off) with Paul Seaton as the Devil
- 1919—Sheldon Lewis in full length silent
- 1920—DER JANUSKOPF (JANUS-FACED) with Conrad Veidt & Bela Lugosi, German.
- 1920—Arrow Production, comedy with Hank Mann
- 1920—WHEN QUACKEL DID HYDE, (take-off). Arwyn production with Charlie Joy.
- 1920—John Barrymore version, Paramount. Mansfield was the greatest Jekyll Hyde of his generation," said Lloyd Osbourne, stepson of Stevenson "but John Barrymore has gone him one better"
- 1924—DR. PYCKLE & MR. PRYDE with Stan Laurel © 1924
- 1925—Take-off by Standard Cinema Corp.
- 1932—Fredric March Academy Award scored version for Paramount, directed by Rouben Mamoulian
- 1932—DR. JEKYLL'S HIDE (take-off), 1 reel Universal comedy.
- 1938—Paramount Pictures version (take-off)
- 1941—MGM version starring Spencer Tracy, Ingrid Bergman & Lana Turner
- 1954—SON OF DR. JEKYLL, Louis Hayward Columbia
- 1953—ABBOTT & COSTELLO MEET DR. JEKYLL & MR. HYDE with Boris Karloff, Universal
- 1955—DR. JEKYLL'S HIDE, Warner Bros. Looneytune cartoon
- 1956—DR. JEKYLL & MR. CUMMINGS, the Bob Cummings TV Show
- 1958—Michael Rennie in five versions on Cinesco, CBS/TV.
- 1957—DAUGHTER OF DR. JEKYLL with Gloria Talbott & Arthur Shields (he transformed, not she) Allied Artists
- 1959—THE ONLY DUCKLING, broadly based on the J&H theme, with Bernard Broderie, Hammer
- 1961—HOUSE OF FRIGHT (first announced as THE TWO FACES OF DR. JEKYLL, later JEKYLL'S INFERNO) with Paul Maslin (as J&H) and Christopher Lee. Hammer production released by American International
- 1961—THE TESTAMENT OF DR. CORDELIUS with Jean-Louis Barrault, French
- 1962—Date not verified, Milton Berle telecast. Hyde mask by Dick Smith
- 1963—THE NUTTY PROFESSOR (take-off), Jerry Lewis, Paramount.
- 1964—DOCTOR JEKYLL with Franco Andrei, Italian. Seemed to closely follow the Fredric March script

END

FANTASTIC FRANKENSTEINS FROM FRANCE

we think you will gasp--
as we did--when you discover
their incredible secret!



Boris Karloff goes searching for his mate in **BRIDE OF FRANKENSTEIN**.

FAMOUS MONSTERS OF FILMLAND



"Work!" commands the monster to Clive Collins. "Make—women—like—me!"



Christopher Lee carries on like a monster as he carries off the fair lady—who, we fear, is usual has fainted.



The Monster breaks his bonds and turns on his creator in **THE CURSE OF FRANKENSTEIN**.



Peewee Kingdon looking almost as much like a mummy as the Monster in **EVIL OF FRANKENSTEIN**. And now . . . turn the page to see **THE 3 FRANKENSTEINS TOGETHER** IN A SCENE YOU WILL FIND IT DIFFICULT TO BELIEVE!



Did you dream the puppets were SO SMALL? We were literally astounded when we received this set of fascinating photos from France. The figures are the scolding work of a Frenchman named Raphael Georges Maroquin. His Kerloff Frankenstein is only 17" tall. Raphael, we think the British qualities of your Monsters Magazine is absolutely amazing! If you ever tackle King Kong, Ultimate the Metropolis Robot, Cheney as Erik—the Phantom of the Opera, the War of the Worlds Martian or some of the other well-known horror figures, we do hope you'll share the results with our readers! Enjoy!

MYSTERY PHOTO

NUMBER

32



WHO THE DEVIL?

Or is it Wu the Devil?
(Who would want to woo
that diabolical character?)

Is it Zing the Merciless
from the planet Zonga?

Is it the grandfather of
Fesey Manchu?

No, it's Mr. Spock's Uncle
Spock as portrayed by
a star of stage (Grayhound
bus), screen (window) &
cottonroom floor, an actor
whom you've seen in as
many as 2 films (TV time-
slot) at 4:30 a.m.)

Take the name of the
man behind the make-up,
mix it up and you get:

FRAKESTAN OR CREM

(Frakestan is Franken-
stein spelled fraekwise and
Crem is Cream without vhi-
amin "A".)

Unscramble the name
with your nimble wit, let
us hear of it, and maybe
your name will appear
here nexttime!

**ANSWER
TO MYSTERY
PHOTO
NO. 31**



BOB SAWYER played fewer
the usual roles, but he risked
the world with his chemistry
in the original CHANDLER, THE
MAGNIFICENT, starring (I should
have to the American film, but
not mention an proper identi-
fication of the picture comes
from STEVE GIBSON, followed
3 days later by BILL BAKER, but
it was JOHN GOODMAN, the
3d to respond on the 10th of
Oct., who knew that the high-
school film, being received
by the cinema company, the
story who becomes an Israeli-
like American Man via Chandler's
mouth or was given by the
press, was the late English actor-
the Herbert Marshall.

LON CHANEY SR. TALKS---To YOU!

Mr. Monster speaks from the past!

Articles about the Immortal Lon are many; articles by him, few. We take pride & pleasure in printing for you, from 40 years ago, an actual article by the greatest make-up man who ever lived on "Why I Prefer Grotesque Characters". In his own words:

Half man, half ape, but as Terrest! Lee Chaney in his remarkable role as the twisted product of a laboratory experiment in **A BLIND BARGAIN**, 1922.



"mental make-up"

It was purely by chance that I got into screen parts that required the use of grotesque make-up. I began my so-called career on the stage, that is if one may dignify the little shows in which I appeared as "the stage". In turn I was the hero, the villain, the spear carrier, the stage-manager and the stage-hand. In fact, I still retain my card in the stage-hand's union, and it is one of the few things of which I am really proud.

All during the time that I was traveling about the country on one-night stands, the thing that interested me most was make-up. It was not merely the applying of grease-paint and putty noses to the face but mental make-up as well. I wanted not only to look like the person portrayed but to make my mind like his. Even when I was a boy, the hero or juvenile roles did not interest me. I felt that there was a great field in characters; nor was it the everyday roles that interested me. If I played the part of an old man, I tried to crawl into the old man's mind rather than merely build up a putty nose and don white whiskers. Even in the make-up I tried to avoid the out-dated. For example, whenever I was given an old man's role to play I tried to



Sellat You're on Can-Doed General (Pose is wet clothes from Universal's classic, **THE PHANTOM OF THE OPERA**, 1915.)



The Make-Up Kit of a Thousand Faces lies open on the table as Lon Chaney faces himself in a very brave mirror.

put into it some special mannerism—a limp, perhaps, or a drawn arm or maybe just a slight nervous twitch of the face; anything, in fact, to take the character out of the lesson-No. 32-in-make-up—old-men class.

Anyone who has had the amazing experience of roadshow work knows how every hour of the day and many of the night are full, but I still managed to spare the moments for make-up, experimenting by the trial-&-failure method, discarding one idea, building up another.

lon choney, cowboy!

One day I found myself in the small California town of Santa Ana. I discovered myself stranded with the company with which I had been connected. The members of the troupe broke up to go their separate ways. I had only a few dollars and could not even start walking to another town because there were no towns to which I could walk.

Someone, however, told me of a gold mine: at Universal City there was a motion picture studio where they hired men to ride horses before a camera and give them \$5 a day for this. In my broke state \$5 a day seemed a fortune so I took what money I had and bought a ticket to Universal City.

I found the rumor was a fact, that they did hire men to ride horses and gave them \$5 a day. My experience along this line was limited. How-

ever, I could stick on a horse, and I found that I had a more or less steady job.

To the films I had, up to this time, given no thought. As for their being my life's work—that seemed preposterous. But as I now found myself "in" this new game, I tried to discover what chances it held for me. What sort of make-up would register before the camera? Obviously I could not use the same kind I used on the stage, but instead of make-up becoming limited in the new medium, rare, unique possibilities opened up . . .

I used to stand before my mirror—stand being the correct word during those first days when I was a "contour," half man and half horse!—and apply the make-up, keeping in mind the possibilities and the limitations of the screen.

a star is born

Finally I got a chance to do comedies, which put me in more direct touch with the camera. Then one day I secured a cameraman and a camera and tried to put into practice some of the things that had evolved during the time I had experimented. When the studio began casting for THE MIRACLE, I asked to be given a chance to play the role of "The Frog". In the pictures that followed, THE PENALTY, THE HUNCHBACK OF NOTRE DAME and the more recent ones such as MR. WU, THE UN



Even Jack the Ripper was afraid to go out into **LONDON AFTER MIDNIGHT** when he found out Lee was loose in **IT!**

Odd that in over 40 years the title was never repeated: this is Lee in 1925 as Dr. Zerk in **THE MONSTER**.





His masterpiece of 1924, Universal's green **HUNCHBACK OF NOTRE DAME**. Quasimodo's back was bent but his soul was straight.

KNOWN and **MOCKERY**, I have tried to play roles that admitted of different characterizations.

I prefer these parts, not merely because I like to play with make-up but because I feel that they give me a wider scope. The ease and the time given to the actual putting-on of make-up is sometimes tiresome, and I have often envied the actors who played "straight" and allowed themselves 15 minutes in their dressing-rooms before going on the set, while I took hours just to get ready. The make-up is, I hope, merely a frame for the picture, and it is the picture with which I am concerned. It is not everybody that made me turn to the type of role with which I have become identified. I hope that I shall never be accused of striving merely for horrible effects.

(Takes care.) True, the smashingly dramatic appeals to me more than stories of everyday life. I always respond quicker to a vivid dramatic situation than to a quiet theme. If I did not it would not be this type of role that interests me.

Grotesque roles as such do not attract me; it

is vivid characterization for which I strive. I want my make-up simply to add to the picture, to show at a glance the sort of person I am portraying, but I want my roles to go deeper than that. I want to dig down into the mind and the heart of the role. But as a man's face reveals much that is in his mind & heart, I attempt to show this by the make-up I use; and the make-up is merely the beginning.

I have little patience with tricks & mechanical devices, as such. They are useless unless they advance the story. There are many freak make-ups that I might evolve but I would not wear them unless to some definite purpose. In **THE UNKNOWN** I contrived to make myself look like an amiable man, not simply to shock & horrify you but merely to bring to the screen a dramatic story of an amiable man, or rather one who pretended to be so.

I play unusual characters not for the sake of applying grotesque make-up but always to advance the drama of a startling plot. **END**

CREATURE'S CROSSWEIRD PUZZLE



ACROSS

1. British musician
2. Chazzy's girlfriend
3. Harold's real first name



11. Spanish wolf
12. BANGS ON
13. A Becker's ... (actor)
15. TV comic, formerly with Steve Allen (act)



17. Lizard-like
18. Movers
21. _____ OF THE SCORP
24. Tanker



27. Salary
28. CW 1
29. Recent Japanese monster
30. CW 2
32. Philadelphia bad kid



33. More like you
36. Pop
42. CW 3
44. Girl's name
45. CW 4



DOWN

1. Stone
2. Stone
3. BO
4. Blood & ...
5. CW 5
6. Car for Ford Focus
7. Black ...
8. Legend (comic)
12. monster
19. CW 6



16. Red Planet
17. _____ OF DRACULA
18. First Dracula
19. _____ Morgan
20. Best
21. CW 7
22. Flea
23. _____ (Miles & Moe)
24. 5 Famous Pumpkins
26. The Crawling

30. The Flying monster
31. James Whitmore's only horror film
35. Monsters in TUBES
36. CW 8
37. Mongoose Air Command (actor)
40. Master of Arts (actor)
41. Red web
42. RJ



ANSWERS



BEHIND THE APE BALL

3 lives in peril--S.O.S. Tarzan!

The pit of doom

In the gloom at its bottom, some gigantic hairy shape

A great ape!

A jungle native screams in terror as he is seized by the mighty beast and shaken like a rag doll. Suddenly he goes limp, either fainted or—dead.

Jane of the Jungle (Maureen O'Sullivan) & her screen dad (the late C. Aubrey Smith) got into a similar bad fix at the bottom of the dark pit, till god threw some light on the subject—which turned out to be a huge gorilla all of 7 tall!

This was a job for TARZAN THE APE MAN and fortunately he (Johnny Weissmuller) came to the rescue in the nick of time.

That was "war" back in 1932, before most of you were born.



But, thanks to TV, you can still occasionally relive such thrills from the past.

The stills on this page & the opposite will give you an idea of what's in store when this particular Tarzan classic turns up once more.

It's "torcher" playing a role in a monkey-suit like that. A man could really get burned up.





Native: "I volunteered to show him how to dance the Wotani but this is ridiculous!"

YOU AXED F



Chris Lee as the strange man known as "Nero" in the newest version of **THE HANDS OF OBLIVION**, shown at the request of JUDY WYNN & REBECCA CALDWELL.



A Nighte Cleave breeds black flesh in the sinister **CIRCUS OF HORRORS** (AIP '68), presented for the pleasure of TORT MARKS & BASSET WALTON.

Free-Char strikes again! Or struggles again. Scene from **THE CREATURE FROM THE BLACK LAGOON** (Universal Pictures 1954) shown once more for the benefit of JAMES BELLY, JEFF NEUMAN & MICHAEL GOODMAN.



OR IT!

Send your requests for Dr. J.K. Famous Monsters 22 E. 42nd St., New York, N. Y. 10017. Then, watch for YOUR name and YOUR request!



In response to scores of requests of you lycanthrope lovers whose appetites were whetted last time by the Fang Mail tale of Rex Magazine as *The Werewolf of Hollywood*, here's a close-up closer of **FAMOUS MONSTERS** for Rex in his make-up that panicked pedestrians.



Many of you have become confused as to the difference between the pictures *HALF HUMAN*, *MAN BEAST* and *TWO H-MAH*. Here, in an attempt to straighten them out for you, are fates from *HALF HUMAN* (above, a Japanese film with John Carradine as guest), *MAN BEAST* (below, featuring the shaggy white monster) and *H-MAH* (to the right), the original Mating Man.





The gasping gal is Linda Stirling, shown here being menaced by THE CRIMSON GHOST, 1946 Republic Serial, Requested by CHRIS & TOM RUSLEY. (An article on Linda Stirling appears in the current April issue of SCREEN THRILLS ILLUSTRATED.)



A look again at the scientificized houses as The Lightning in the Laboratory where he created the artificial thunderbolt. His assistant weapon. This shot from Episode No. 2 of Republic's FIGHTING DEPT. BOGS for ALVA EOGERSOHN, DIETER LAISMANN, LEX GOR.
DON & RAY G. DANIELS.

END



THIS ISSUE dedicated to MARK FRANK, a top read Bramstoker fan, editor of *Fantasy Fiction*, and long time follower of *FM*. We don't know what it happens if he ever catches up with us but you can bet it'll be memorable!

Dr. "HACKLE" FRANKENSTEIN as Mr. HYDE



By TIM HAMMILL of CANADA

#52 WAS HIS CLIP OF BRUE

Your DARK SHADOWS issue was fabulous! The cover foto of Barnabas Collins was weird—you should use it or (if we were often—and the action playing Frankenstein was unique. Still, with the creepiest. Written material was great too.

SON OF FRANKENSTEIN reappeared in the best *FM* tradition... "Mad Monday World" both scary & informed (we'd had no idea of the cast & work put into marriage under up Bill Vance [Lansdowne] spotted my eyes). RE-VERSE OF THE COINCES was gruesome—I didn't recognize Caracchia at all at first glance.

TIM HAMMILL
Vancouver, Canada

KING-SIZE INFO

Albert Dekker, whose solitary pro-wildlife identity also appeared in "Year Is the Hunter" (as Clam), the TV show on which Michael Renna once played Dr. J & Mr. M (Aren't 50 Clam?) also

WANTED! More Readers Like



PETER BURKE

had the 2 great roles, Peter Lorre & Sir Cedric Hardwicke in *The Man Who Lost His Head*.

I think every once in awhile you should publish a reminder for new readers that FRANKENSTEIN STRIPTEASE (1970) had nothing to do with the monster but was about a town & a train.

In DAUGHTER OF FRANKENSTEIN, was the monster supposed to be the daughter or was it a man? (I was supposed to be a female but sure looked male to everyone we've ever discussed it with.)

BILL KING JR.
Charlottesville, Virginia

OF CURSE

The & color close-ups of the wolf man from CURSE OF THE WOLFENSTEIN convinced a friend (cover on #51), one of the most colorful of a "bigger" actor. Edwards & Warren proved to be a good team with their Frankenstein of THE WOLFMAN. Both Mystery Photos were the best of their kind in the Gate Cases (we previewed SAM BARRELLA for you the same who has that nice look out. "Terror of the 'Moons'?" (The very same. And don't miss the next one, "Terror of the Gates").

ELIZABETH FARMER
San Jose, Calif.

CHRIS LEE as ORAK U LAN



By Kyle Smith

THE NO BULL PRIZE

Bill Monroe as the golemman of 50 And 5017 (1900), featured on a 50 of your 50th issue, is the kind of starting category that keeps me coming back to *FM* despite my age (48).

OSCAR WARREN
Alto, Miss.

COVERING ISSUE #53

I'd seen the cover on #53 many years before but somehow it looked better. The second time around.

No other Bramstoker magazine ever gave us that. Much consistency as you do. His collaboration with Poe ("Horror in the LightHouse") appreciated—how about having Brock script it for Vincent Price, MIP?

Don't ever lose Peter Jackson. He helped the women featured on Hammer & Karloff are uniformly excellent.

Jack Pierce deserves a big Obituary (We hope we've done justice to his genius.)

FM is definitely the fifth wonder of the world.

JOHN JAMES ELTON
Schnecksville, NY

CYCLOPS from THE 7th VOYAGE OF HARRYHAUSEN



Oil Painting by JOE BLITT

FLASH FROM THE MARS "HUNG DISCOVERED" (M.C. 20) FOR CHERRY IS CONSIDERED FROM CANCER OF THE THROAT OPERA TON. ATTENTION ALL CHERRY FANS: SEND CHECKS CASH & LETTERS TO LON G.D. BOX 10002, PUEBLO, CO. 81001, ANGELES, CALIF. 90005.

CONTRIBUTORS submitting for publication should include Name & Address on each Letter. Drawing the editor would like to hear from you and to see a \$100 on each article please PRINT your name on back of picture! Write to:

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KING

K



***a special
feature story for***
FAMOUS MONSTERS

by Lou Hunter

FAMOUS MONSTERS OF FILMLAND

NG RETURNS

THE Ruler of a lost Empire of Prehistoric Monsters, the Beast capable of crushing airplanes with his bare hands, Mighty Monster once killed by "Beauty", KING KONG, the Eighth Wonder of The World has RETURNED!

He lives again! But how did this all come about? Is it another Kong movie? Perhaps in color? Or is this famous Frightster alive, IN PERSON? Read on, and learn the terrible truth!

Yes, KING KONG has returned. And so he is



Don Post and Marcel Delgado look through Marcel's scrap books during KONG project at POST STUDIOS.

"alive," recreated by Hollywood's famous DON POST STUDIOS, foremost monster creators.

At the request of many wax museums, amusement parks and other such amusement areas throughout the United States and Canada, the great gorilla has been brought back to life by the Post People. Don Post, Verne Langdon and John Chambers, executives of the DON POST STUDIOS, spent many months in preparation with their crew of artists to make this great dream a reality.

As is the case with most POST STUDIOS creations, proper permission was received (in this case from RKO GENERAL, INC.) and a licensing agreement made so that the famous property could be protected. Once these arrangements were made, the team of Post, Langdon and Chambers forged ahead with production plans.

First a small scale figure (one inch to one foot) of KONG was made so that the large model could be planned. After the miniature was completed, the Big One was started!

Because he was to be twelve and a half feet tall, it was decided the KONG figure would need an armature of one inch galvanized pipe. This armature was then spot welded, and covered with steel wire mesh over which plaster of paris and fiber was applied. The armature, incidentally, was secured to the wall of the building to help hold the weight of the clay which was later to cover the armature.

"The size of the thing already had us worried," explains Don Post. "If it were to come loose it could easily crush several of us!" John Chambers added, "We were careful not to walk in front of it!"



Don Post shows miniature KONG as compared in size to twelve and a half foot tall armature in background.

When the armature was ready, two tons of water base clay were then applied and the Great Ape began to take shape.

"Original father of KONG, Marcel Delgado, stopped by often and gave us a few tips," says Verne Langdon, Vice President of POST STUDIOS. "Marcel thought it was wonderful that we were attempting such a job!"

According to Verne Langdon it was estimated that KONG would only take about a month to model. However, he admits, it took the POST STUDIOS crew nearly three months to complete the model in clay!

Once the model was completed, the mold makers were called in and a two ton fiberglass mold was made of KONG.

"At one point," says Don Post, "when the fiberglass mold was finished and still on the clay model, KING KONG weighed about four tons!"



The KING KONG clay model that took three months to make! It weighs about two tons!

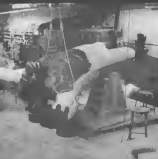
Mold Maker Mike Baer sprays FIBERGLASS over clay figure of KING KONG at DON POST STUDIOS.





Featureless mold as clay figure of KING KONG is almost finished; only arms have to be covered.

KING KONG after painting and before wig work begins; note a lone arm director's coming out of feet.



Later Rubber and Plastic Foam KING KONG shrunk from the mold just before fringing and paint job!

DON POST STUDIOS wig man Enrique Mieres works on KING KONG figure using special hair waves for KONG.



No wonder nobody wanted to wait in front of the monotrinity!

The mold took almost one full day to remove from KONG, and another full day to clean out.

Then latex rubber was painted into the mold, and backed up with cheesecloth and burlap for extra strength. When dry, the rubber was then reinforced by plastic foam, and eventually the entire figure was filled with this substance. An aluminum armature inside the legs, body and arms gave the support necessary for KONG to stand up by himself.

When the rubber and foam KING KONG was pulled out of the mold, it took seven studio workers to stand him upright for trimming and painting. A special rubber base paint was used so that it would not peel off.

Then POST STUDIOS wig makers covered the gigantic body with dark brown hair, specially woven for the project on a heavy backing that could be glued to the rubber body. Individual hairs were "laid in" around the edges of this material to make it look as if the hair was actually "growing" out of the gorilla's body! "The wig work alone took almost one week," explained John Chambers. "Our wig men really earned their pay during those days!"

Because of the lightweight rubber and foam plastic, the completed KONG only weighed 500 pounds, but it still required ten POST men to move the figure.

The first order for a KING KONG came from the Hollywood Wax Museum of Canada, located in Niagara Falls, Ontario, Canada.

"That's when the fun started," tells Verne Langdon. "We had to figure out how we could get a twelve and a half foot tall gorilla from here to there!" After about two weeks of searching, Langdon found a company that would do the job.

"Mayflower Movers told us they had a thirteen foot high van that would hold KONG, so they got the job."

And on Thursday, May 19, KING KONG headed for Canada in a Mayflower Moving Van!

It was a big day at DON POST STUDIOS. Newsmen from all the major television networks were there to cover the story, and a large crowd of curious people gathered to get a better look at KING KONG, the gorilla that cost \$13,000 to build!

After KONG was loaded into the van (this required about fourteen of the strongest men in North Hollywood), a newsmen wearing a gorilla mask and hands stepped up and christened the moving van with a bottle of PINK CHAMPAGNE!

And with that the Ruler of a lost Empire of Prehistoric Monsters was on his way.

Yes, KING KONG is back, thanks to the DON POST STUDIOS, and his creators, Don Post, Verne Langdon and John Chambers, are very proud of their efforts. As a KING KONG fan, so am I!!!!!!

END



Vice President of DON POST STUDIOS, VERNE LANGDON, gives KING KONG the "beauty treatment" prior to shipping KONG to Canada.

KING KONG and friends, John Chambers, Don Post and Verne Langdon, in a Family Portrait (KONG is the one in back!).





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1964
YEARBOOK



1965
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1966
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1967
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1968
MONSTER MAKE-UP CONTEST



1969
OTHER LIMITS



1970
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1968 Yearbook

"HOLLYWOOD'S GHOST
MAKE-UP MAN!"



THE MEN BEHIND THE
MONGS

HOLLYWOOD'S GHOST MAKE-UP MAN is very much alive!

We're talking about the versatile JOHN CHAMBERS, who earned his title of "Ghost" for the many make-ups he's created for other make-up men and department heads of the major film & television studios in Hollywood.

Universal, MGM, Columbia, Paramount; these are a few of the studios which have employed the spooky services of "Mr. Ghost."

Chambers originally built artificial parts of the human body for the United States Army and Veterans's Administration, which, he claims, was his "basic training" for the work he now does. (That's ONE way to get into the make-up profession!)

After his stint with the army, John Chambers made the hopeful trip to Hollywood "to be discovered" and NBC television studios was his first employer.

While at NBC, Chambers worked his way to the head of the NBC make-up department, then went on to other major projects with the motion picture industry.

His creations include the Martians in the Three Stooges' film IN ORBIT, licensees for THE HUMAN DUPLICATORS, and Thriller and Outer Limits make-ups of fantasy and horror.

In "The Sixth Finger" episode of Outer Limits John created a series of transformations for actor David McCallum. According to Chambers, each phase of the transformation was modelled in clay over life masks of the actor. Actual modelling time was ap-



Edges of appliance blended, center all base coat is now smoothed on appliance mask.

proximately 24 hours per head phase.

When the modelling had been completed, individual molds were made for each phase. (Incidentally, John Chambers makes all of his own molds.)

When the molds are ready, a special foam rubber formula (a secret mix which Chambers originated) is poured into the molds and cured in an oven for 24 hours. The result is a flesh-like material which will give with each expression of the actor's



Highlights & shadows are applied to the appliance by Hollywood "Ghost" artist CHAMBERS. Note use of small texturing sponges.

face, allowing complete facial freedom.

But now the real work begins! Such an intricate foam "appliance" takes nearly 3 hours to apply to the actor's face.

First, the appliance is set in place. Then the loose edges are fastened down with spirit gum (a type of theatrical adhesive). The edges are blended carefully with a solvent, and raw latex rubber is applied to cover the edges completed (this is done around the neck area, mouth,



Graze paint is carefully applied for emphasis of highlights as John keeps a little Chambers' magic to keep tedious work from becoming burdensome.

TERS

by
Verne Langdon



Final touch is applied to Oster Limbs head by JOHN CHAMBERS. Medal Denny Smith is a little tired after nearly 3 hours of being given the big head!

The Oster Limbs' "brains" of the fellows as re-created for FAMOUS MONSTERS by Hollywood's great JOHN CHAMBERS!



eyes & nose). For the Oster Limbs episode, actor McCallum had to report to make-up every morning at 4:30! This was necessary in order to be ready for the shooting of his scenes as the creature.

Chambers uses a special castor oil base make-up to cover the foam rubber appliances, then regular grease paint for highlights. Of course constant re-touching is necessary during the shooting session as heat builds up from the lighting, cleanness of the appliance, etc. The blended edges often "lift" from the perspiration of an actor and the entire procedure may have to be repeated if repairs are not possible.

If the schedule demands, an actor may have to wear appliance make-up for a full day; the make-up man must be with the actor at all times for repairs.

As was the case with David McCallum, the actor had to undergo the grueling make-up for 6 entire days! A real superman—despite the physical torture they couldn't make him say "uncle!"

However, Chambers explains that not all appliance make-ups are as intricate as the McCallum job. Sometimes he creates nose tips, eye tabs (Oriental eye lids), pouches under the eyes, chin pieces, or pointed ears. However, the same basic principles are used in the creation of these smaller appliances. And, likewise, the special castor oil base make-up is used for covering.

John Chambers is a member in good standing of the Society of Make-up Artists (S.M.A.), which is a testimony of his skills. The S.M.A. is a select group of Hollywood's top make-up men who, like Chambers, have earned the great privilege of belonging to the organization.

"Somato Prosthetist" is the title given Chambers while he was in service for the U.S. Army but Hollywood's finest make-up men call him TALENTED! There is no question that John Chambers is one of the GREAT men behind the monsters! **END**



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